

ARTIST BIOGRAPHY

[Trusb, Willard]

MAY 87

Please complete and return the following questionnaire for our reference file on May Show artists.

FULL NAME:

PRESENT POSITION

DATE AND PLACE OF BIRTH:

CATEGORY/PRIMARY MEDIA:

ART TRAINING (Schools, Scholarships, etc.):

EXHIBITIONS IN WHICH YOUR WORK HAS BEEN SHOWN (include location and year):

COLLECTIONS THAT NOW INCLUDE YOUR WORK:

AWARDS:

We would appreciate having a statement about your philosophy and work as an artist—either general or something specific about the piece(s) selected for this year's May Show to aid us in the preparation of gallery talks and in the release of publicity materials. For more space, use the back of this sheet.

Sorry this is so late, Tom.
Wil

STATEMENT

A winter wandering in late 1983 the the vegetable garden brought to mind a visual feast. The vines and unpicked string beans of the last season had been transformed by the cold, insects, and time into a sculptural world. That winter and spring I returned to observe my "sculpture garden" and plan the structure and logistics of my photographic series.

With my fall wedding and increased demands of my architectural photography business, it seemed that close observation, clear thinking, and faithful documentation of the vines and beans ~~in the garden~~ would provide a suitable microcosm with which to work. Variety would be provided by the effect of light and time rather than travel to "photogenic places." Return to the garden fence would always provide subjects close at hand. Constraint ~~was provided~~ ^{WOULD BE} only too strong a breeze or too heavy a rain or snow.

Began in mid-September of 1984 and completed in March of 1986-
a good crop.

Willard Traub

6/17/86

FOR MASS. FELLOWSHIP EXHIBIT

WILLARD TRAUB
P.O. BOX 2429
FRAMINGHAM, MASSACHUSETTS 01701
(617) 872-2010

1986

ONE ARTIST EXHIBITIONS:

Spectrum Gallery
Boston, Massachusetts

GROUP EXHIBITIONS:

"Collected Visions: 12 Contemporary Photographers"
Rose Art Museum
Brandeis University
Waltham, Massachusetts

"Art: East/West"
The Copley Society
Boston, Massachusetts

"Nature Observed"
Danforth Museum of Art
Framingham, Massachusetts

"67th Annual May Show"
Cleveland Museum of Art
Cleveland, Ohio

"Fellowship Exhibition"
Federal Reserve Bank of Boston
Boston, Massachusetts

GRANTS AND AWARDS:

1986 Massachusetts Artist Fellowship
in Photography
The Artists Foundation: Massachusetts Council
of the Arts and Humanities

Special Mention in Photography
67th Annual May Show
Cleveland Museum of Art
Cleveland, Ohio

The Boston Globe

JULY 13, 1986

7 Mass. photographers win fellowships

By Walter Frost
Globe Staff

Seven Massachusetts photographers have been awarded \$7,500 fellowships in the 1986 Artists Foundation spring competition. The fellowships are supported by the Massachusetts Council of the Arts and Humanities.

Eight other photographers, selected as finalists in the competition, will each receive a \$500 award. More than 350 photographers competed.

The photographs by the fellowship winners, as well as the works of other artists, are on exhibit at the Federal Reserve Bank of Boston, and will remain through Aug. 22. Hours are 10 a.m. to 4 p.m. Monday through Friday.

Fellowships went to John O'Reilly of Worcester, twins Doug and Michael Starn of Boston, Willard Traub of Lincoln,

Jane Tuckerman of Cambridge, Linda White, also of Cambridge, and Thomas Young of Charlemont. Tuckerman and White are previous winners.

Finalists are William Choi of Newton, Maryjean Crowe of North Easton, Stephen DiRado of Worcester, Allen Hess of Dorchester, Margaret Kauffman of Somerville, Thomas Petit of Boston, Paul Quain of Newton and Robyn Wessner of Cambridge.

O'Reilly, educated at Syracuse University and the School of the Art Institute of Chicago, works in several mediums, including collage, printmaking and painting.

The Starn twins are graduates of the School of the Museum of Fine Arts. Their work recently was exhibited at the Stux Galleries here and in New York.

Traub is a former teacher of English and social studies who gave up an academic career to

become a professional photographer. He concentrates on architectural and fine arts photography, and is an instructor at the School of the Danforth Museum in Framingham.

Tuckerman heads the photography department at Harvard, and is an associate professor of art at the university. Her work is represented in the permanent collections of the Museum of Modern Art and the Metropolitan Museum of Art in New York, Boston's Museum of Fine Arts and the Polaroid Collection, among others.

For White, this is her second fellowship, the other having come in 1982. She teaches at the New England School of Art and Design, is a graduate of Mount Holyoke and the School of the Visual Arts in New York.

Young, the only winner from western Massachusetts, is an assistant professor at Greenfield

Community College and a graduate of Goodard College and the Rhode Island School of Design.

Judges were Zeke Berman of New York City, who received a Guggenheim Fellowship in 1984; Eileen Cowin of Culver City, Calif., who has been awarded several grants through the National Endowment for the Arts, and Jules Allen.

July 9, 1986

The Boston Globe

Artists Foundation fellows show their talent

PERSPECTIVES

By Christine Temin
Globe Staff

Almost 3,000 artists from across Massachusetts applied for this year's Artists Foundation fellowships in the visual arts. Panels of out-of-state experts chose 36 fellows, who will receive \$7,500 awards, and 45 finalists, who will get \$500 each. In addition to receiving the money, which comes from the Massachusetts Council on the Arts and Humanities and ultimately from taxpayers, the fellows are included in a large group show, which opens at 5:30 this afternoon at the Federal Reserve Bank Gallery, 600 Atlantic Ave., where it will remain through Aug. 22.

The quality of work in the show is high. Most of the artists included will be familiar to regular gallerygoers; Boston galleries have, in recent years, actively sought out the best local talent, with the result that a show such as this one contains few real discoveries. It occurred to me that it would have been possible to assemble two or three other shows of equal size and quality, but with completely different lists of artists: There is a lot of talent in the Commonwealth just now, and if Massachusetts can deal with the artists' housing crisis, perhaps that talent will stop emigrating.

Near the entrance of this handsomely installed exhibition are two sculptures that differ dramatically in style but harmonize in spirit. John Wilson's bronze maquette for his monument to Martin Luther King, now in the US Capitol, shows a solemn, gentle man: Even though he is on a pedestal looking down at the viewer, King seems eminently approachable. Dexter Lazenby's painted wooden sculptures are abstract, amorphous shapes clinging tenaciously to the wall, their pale, cool, enigmatic surfaces luring the viewer. What Wilson's bust of King shares with Lazenby's work is a serenity that

casts a quiet aura over an entire section of the immense gallery.

The other winners in sculpture are Christopher Hearn, whose "A Boat for Land and Water" is an assemblage of worn wooden objects hanging on the wall, and Pier Gustafson, whose paper-and-ink steam shovel bucket is an eerily effective, life-size ghost of the real thing. (Gustafson's inclusion under sculpture is somewhat arbitrary: He has said he considers his works three-dimensional drawings. Choosing a category for applying for grants has become an art in itself of late; in this show, the distinction between painting and drawing is particularly blurred.)

Massachusetts' craft community is one of the strongest in the nation, and this quality is reflected in Claire Sanford's tall, delicate-looking copper vessels; Alphonse Mattia's witty "Chair-Drawers," a tall, skinny exaggeration of the idea of a chair, but composed entirely of little draw-



Detail from Candace Walters' "Dream Dinner."

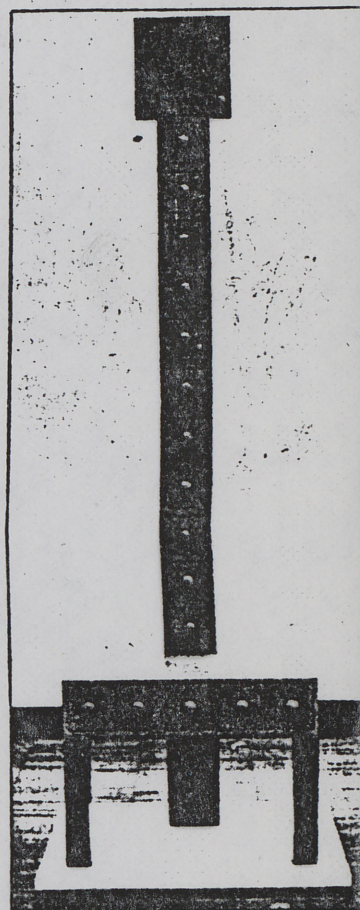
ers; and especially in Charles Crowley's exquisite metal tea-kettle with its own small table. The kettle is a comfortably squat shape topped with an extravagantly curved handle; the table is a tactful play of right angles that never steal attention from that sweeping arc. Crowley has created the perfect postmodern accessory, just the thing to put in a house designed by Michael Graves.

Of the five drawing fellows - Gabrielle Barzaghi, Lou Schellenberg, John Stuart Walsh, Candace Walters and Nan Wezniak - Walters and Wezniak are the most impressive. Walters does funny yet wistful narratives in oil stick, placing herself downstage as an innocent bystander in wild scenes featuring the Grand Canyon, a bison and a pearl necklace intent on swinging itself off her neck. The subject of Wezniak's large drawings is seed pods bursting open, barely contained by the edge of the paper.

There are eight painting fellows: Fred Faudie, James Hansen, Conley Harris, Harel Kedem, John McNamara, Sterling Mulbry, Clifton Peacock and Peter Rappoli. This group is, overall, less exciting than the sculpture or drawing fellows, although the chance to see Rappoli's powerful 1982 "Crucifixion" is always welcome, as is the opportunity to view a heroically scaled McNamara.

Among the photography fellows - John O'Reilly, Willard Traub, Jane Tuckerman, Linda White, Thomas Young, and Doug and Michael Sarn - the Sarn Twins, with their aged, torn, creased and reconstructed photographs are the stars. The sole winner in printmaking is Wilfred Loring; the artists' books award goes to Bonnie Donohue. The Interarts fellows were two teams: E. Vincent Grabill and Paula Josa-Jones; and Ralph Paquin and Ann Stoddard. Their work will be shown on videotape, which was unavailable when I visited the show yesterday. The winners in the new "design and the built environment" category - Linda Cook, Stephen Tise, and collaborators Cary Tamarkin and Timothy Techler - will have their own show in January.

The coordinator of this show was Nancy Doll, who has also done a fine job in six years as director of Tufts University's Gallery Eleven. Doll is now leaving that post to become curator of modern art at the Santa Barbara Museum of Art in California.



Globe staff photos/Bill Green
Alphonse Mattia's "Chair-Drawers."

The Boston Globe

Danforth installation explores beach culture

LIFE'S A BEACH - An installation by Chris Enos. Danforth Museum of Art, 123 Union Avenue, Framingham. Through April 6.

By Norman Keyes Jr.
Special to the Globe

A zany surrealism pervades "Life's a Beach," a virtual altarpiece of trash based on a Southern

ART REVIEW

California beach set that seems never to have graduated

from the sandbox.

This Felliniesque installation by Chris Enos is the third and, so far, most exuberant in a series of five by women artists at the Danforth, all sponsored by a grant from the Massachusetts Council for the Arts.

Enos painted the small, dimly lit gallery space black and mounted expansive black-and-white photographs on the four walls, each one recording aspects of life about the shore. Here is a hulking wrestler-type with long, golden locks and seedy leopard swim trunks; there are clusters of Walkman-equipped street toughs. Sidewalk sales are everywhere, and head-turning female roller-skaters abound, leaving paths of human tension on male faces. Enos deploys these images to a nastily surreal effect, hinting at varied social anxieties, but also muting seriousness through outlandish manipulation.

She paints acrid color notes ar-

bitrarily on her subjects' clothing and smears backgrounds in washes of smoggy taupes, giving all a sense of mildew and discoloration.

In the middle of the floor rests a massive black sandbox, Enos' icon of beach culture. It is cluttered with empty beer cans, milk containers, a plastic Mister Donut cup and dozens of plastic tampon applicators, which Enos says she picked off a Cohasset beach.

Enos invites you to mingle and participate. You eavesdrop through a collage of clipped conversations played on soundtrack; you stomp over a looped path of framed photographs laid on the sand like flagstones through a wasted garden.

"It bothers me to see all the girls wearing the same kind of bathing suit," babbles one verbal, high-pitched voice from a corner speaker. "You can always tell a Val," gushes another voice.

"I think we're gonna break off," adds one more, albeit carefree. "I feel a break. We'll have to start another country because we're gonna be separate from the United States."

After emerging from this engaging, wildly orchestrated environment of illusions, some viewers wouldn't mind if they do.

□

Also at the Danforth is "Nature Observed," a relaxing and somewhat uneven show of paintings, pastels, photographs and sculp-

ture by a varied group of artists, some of whom have shown regularly, recently and, in a few cases, to greater advantage around Boston.

Jill Slosburg's "Vestigial Blues" is a bold attempt at combining sculpture and painting for an illusionistic interplay, the most energetic piece in the show. Blue coils on the floor seem to writhe and bounce against a painting of the same imagery on the wall, effecting a space that partially succeeds in extending across the floor deep into the flat surface.

Photography fares well, especially the meditative series on clouds by Ralph Steiner (which brings to mind the cloud photographs of Alfred Stieglitz), and the

crisp garden shots of Willard Trumb in which dangling beans are given heightened, almost human form.

Many of the paintings have an American Romantic influence, a nod to Bierstadt and others who invoked a wide-open land for inspiration, but the effect is often dreamy rather than evocative, and nowhere truly sublime. Suburban scenes often seem complacent. A confectionary color quality is conspicuous here, which induces a yearning for the rude, thankfully found in Petah Coyne's gnarled root sculptures. And for the sense of moist, tactile soil, the dense, umbered tones in "Of the Earth" by Alfonse Borysewicz help to fill a gap.

FRIDAY, MARCH 21, 1986

MAY 84

Willard Traub
Studio: P.O. Box 276
9 Lewis Street
Lincoln, Massachusetts 01773
(617) 259-9656

Education: Emmet Gowin/Alan Magee---Maine Photographic Workshop, Rockport, Maine, 1983.

Henry Holmes Smith---Visual Studies Workshop, Rochester, New York, 1980.

Workshop study with the following photographers: Lewis Baltz, Barbara Crane, Ralph Gibson, Eikoh Hosoe, Betty Hahn---Friends of Photography, Carmel, California, 1977-78.

Master of Arts (English), Case Western Reserve University, 1968.

Bachelor of Arts (English/History), St. Lawrence University, 1966.

Work and Experience: Architectural and fine arts photographer-currently.

Established studio, Lincoln, Mass., February, 1981.

Freelance photographer, Cambridge, Mass., 1979-80.

Feature and editorial writer/photographer, VIEWS: A New England Journal of Photography, Boston, 1979-80.

Resigned teaching position (English/social studies) with Newton, Mass. public schools to devote full-time to photography, December, 1978.

Public Collections: Bibliothèque Nationale, Paris, France
The Brooklyn Museum, Brooklyn, New York
Centre Georges Pompidou, Paris, France
Cleveland Museum of Art, Cleveland, Ohio
Fogg Art Museum, Cambridge, Mass.
Maine Photographic Workshop, Rockport, Maine
Museum of the City of New York, New York

Private Collections: The Bank of Boston, Boston, Mass.
Bay Bank, Cambridge, Mass.
National City Bank, Cleveland, Ohio
Ohio Savings Association, Cleveland, Ohio
Progressive Inc., Cleveland, Ohio
Security Pacific National Bank, Los Angeles, Ca.

Selected One Artist Exhibitions: 1983: The French Library, Boston, Mass.
1982: New Gallery of Contemporary Art, Cleveland, Ohio
Fogg Art Museum, Print Room, Cambridge, Mass.
1980: Womens' City Club Gallery, Cleveland, Ohio
1979: Frameworks, Cambridge, Mass.

Willard Traub

- Selected Group Exhibitions:
- 1984: Addison Gallery of American Art, Andover, Mass.
Cleveland Center for Contemporary Art, Cleveland, Ohio.
Soroban Gallery, Wellfleet, Mass.
U.S. Biennial, University of Oklahoma, Norman, Oklahoma.
 - 1983: Photo/Flow 2, University of Texas at Arlington
Recent Acquisitions, Fogg Art Museum, Cambridge, Mass.
The Classical Photograph, Boston Visual Artists Union, Boston, Mass.
National Juried Exhibition, The Light Factory, Charlotte, North Carolina.
 - 1982: Space Framed 1, Harvard Graduate School of Design, Cambridge, Mass.
2 person (with Andrew Stevovich), Newton Arts Center, Newton, Mass.
63rd Annual May Show, Cleveland Museum of Art, Cleveland, Ohio.
 - 1981: Open Land, New Gallery of Contemporary Art, Cleveland.
62nd Annual May Show, Cleveland Museum of Art, Cleveland.
 - 1980: The Never-Fail Image, School of the Museum of Fine Arts, Boston.
 - 1979: Off the Wall, Catskill Center of Photography, Woodstock, N.Y.
Mystic Photo One, Mystic Art Association, Mystic, Conn.
60th Annual May Show, Cleveland Museum of Art, Cleveland.
- Awards and Grants:
- Purchase Prize, (Best Color in Show), 10th Anniversary Exhibit, Maine Photographic Workshop, Washington Square East Galleries, New York, 1983.
 - Project grant and exhibition, National City Bank, Cleveland, Ohio, 1982.
 - First prize in photography, 61st Annual May Show, Cleveland Museum of Art, Cleveland, 1980.
 - Staff assistantship, workshop coordinator, Asilomar Workshop, Friends of Photography, Carmel, Ca., 1979.
 - Project grant, Cambridge Arts Council, Cambridge, Mass., 1979.
- Lectures:
- 1983: Boston College, Newton, Mass.
Cleveland Institute of Art, Cleveland, Ohio
 - 1982: New Gallery of Contemporary Art, Cleveland, Ohio
Newton Arts Center, Newton, Mass.
University of Massachusetts, Harbor Campus, Boston, Mass.
- Professional Affiliations:
- Boston Society of Architects, Boston, Mass.
 - Friends of Photography, Carmel, California
 - Photographic Resource Center, Boston, Mass.
 - Society for Photographic Education, New York, New York.

THE CLEVELAND MUSEUM OF ART
ARTIST BIOGRAPHY

MAY 82

Please complete and return the following questionnaire for our reference file on Cleveland Artists.

FULL NAME: WILLARD TRAUB

DATE AND PLACE OF BIRTH:

PRIMARY MEDIA

ART TRAINING - Schools, Scholarships, etc.:

Enclosed current resumé.
Thank you!
Will Traub

EXHIBITIONS IN WHICH YOUR WORK HAS BEEN SHOWN:

COLLECTIONS WHICH NOW INCLUDE YOUR WORK:

AWARDS:

PRESENT POSITION:

We would appreciate any information regarding subsequent awards, purchases, exhibitions and scholarships.
Thank you for your cooperation.

Willard Traub
P.O. Box 276
Lincoln, Massachusetts 01773
(617) 259-9656

Education: Bachelor of Arts (English/History), St. Lawrence University, 1966.

Master of Arts (English), Case Western Reserve University, 1968.

Workshop study with the following photographers:

Ansel Adams, Lewis Baltz, Barbara Crane, Ralph Gibson, Eikoh Hosoe, M. Halberstadt--Friends of Photography, Carmel, California, 1977-78.

Henry Holmes Smith--Visual Studies Workshop, Rochester, N.Y., 1980.

Work and Experience: Architectural, editorial and fine arts photographer, Lincoln, Mass., present.

Established studio darkroom, Lincoln, Mass., February, 1981.

Freelance photographer, Cambridge, Mass., 1979-80.

Feature and editorial writer/photographer,
Views: A New England Journal of Photography,
1979-80.

Resigned tenured teaching position in English and Social Studies with Newton, Mass. public schools to devote full time to photography, December, 1978.

Public Collections: Cleveland Museum of Art, Cleveland, Ohio
Bibliothèque Nationale, Paris, France
Musée Nationale d'Art Moderne, Centre Georges Pompidou, Paris, France
Bay Bank-Harvard Trust, Cambridge, Mass.
Ohio Savings Association, Cleveland, Ohio

Selected One-Artist Shows: 1982*: The Fogg Museum, Harvard University, Cambridge, Mass.
1980: Women's City Club Gallery, Cleveland, Ohio
1979: Frameworks, Cambridge, Mass.
1978: Linden Gallery, Cleveland, Ohio

Selected
Group
Exhibitions:

- 1982: *Invitational Show with Andrew Stevovich,
Newton Arts Center, Newton, Mass.
Invitational show with John Coplans, New
Gallery of Contemporary Art, Cleveland,
Ohio
- 1981: "The Year in Review," Cleveland Museum of
Art
"Open Land," invitational show, New Gallery
of Contemporary Art, Cleveland, Ohio
"62nd Annual May Show," juried show,
Cleveland Museum of Art, Cleveland, Ohio
"Collector's Choice II," invitational show,
Newton Arts Center, Newton, Mass.
- 1980: "61st Annual May Show," juried show,
Cleveland Museum of Art, Cleveland, Ohio
First prize in photography
"The Never Fail Image," juried show, School
of the Museum of Fine Arts, Boston, Mass.
- 1979: "60th Annual May Show," Cleveland Museum of
Art, Cleveland, Ohio. Special mention
in photography
"Mystic Photo One," juried show, Mystic
Art Association, Mystic, Connecticut
"Off The Wall," juried show, Catskill
Center for Photography, Woodstock, N.Y.
Invitational show, Northlight Gallery,
Peninsula, Ohio.

Awards and Grants:

- *Staff Assistantship, "Architecture as Art:
The Urban Landscape," Friends of
Photography, Carmel, California, 1982
First prize in photography (\$500), "61st
Annual May Show," juried show, Cleveland
Museum of Art, Cleveland, Ohio, 1980
Special mention in photography, "60th Annual
May Show," Cleveland Museum of Art, 1979
Prizewinner, "As I See It," juried show,
Garden State Cultural Council, Brunswick,
N.J., 1979.

Awards and Grants
(continued):

Grant received to photograph and write
An Untold Story, history and impact
study of the Cambridge Arts Council, 1978

Staff assistantship, Asilomar Workshop,
Friends of Photography, Carmel, California,
1978

Grant received to document photographically
2nd Annual River Festival, Cambridge Arts
Council, 1978.

Affiliations:

Photographic Resource Center, Boston, Mass.

Friends of Photography, Carmel, California

Visual Studies Workshop, Rochester, N.Y.

* Upcoming

THE CLEVELAND MUSEUM OF ART
ARTIST BIOGRAPHY

MAY 81

Please complete and return the following questionnaire for our reference file on Cleveland Artists.

FULL NAME: Willard Brian Traub

DATE AND PLACE OF BIRTH: July 5, 1943

PRIMARY MEDIA Photography

ART TRAINING - Schools, Scholarships, etc.: Self-taught

Visual Studies Workshop, Rochester, New York, Henry Holmes Smith, July, 1980

EXHIBITIONS IN WHICH YOUR WORK HAS BEEN SHOWN: Since 1980 May Show:
"Never Fail Image" School of the Museum of Fine Arts, Boston, MA
"Collector's Choice II" Newton Arts Center, Newton, MA

COLLECTIONS WHICH NOW INCLUDE YOUR WORK:

Cleveland Museum of Art

Bay Bank Harvard Trust, Cambridge, MA

Ohio Savings Association, Cleveland, Ohio

AWARDS: None since 1980 May Show

PRESENT POSITION: Architectural and editorial photographer;freelance

We would appreciate any information regarding subsequent awards, purchases, exhibitions and scholarships.
Thank you for your cooperation.

Willard Brian Traub
6 Shepard Street
Cambridge, Massachusetts 02138
(617) 661-8086

APR 79

Born Cleveland, Ohio, 1943. Bachelor of Arts(English/history), St. Lawrence University, 1966. Master of Arts(English), Case Western Reserve University, 1968.

Traveling slide shows throughout United States, 1970-71. Slide shows at Orson Welles Restaurant, Cambridge, Massachusetts, 1973-74.

Workshop study with the following photographers: Ansel Adams, Lewis Baltz, Barbara Crane, Ralph Gibson, Eikoh Hosoe, M. Halberstadt, Norman Locks, and Al Weber, Friends of Photography, Carmel, California, 1977-78. Staff assistant at Asilomar Workshop, Friends of Photography, 1978.

Grant received to document photographically 2nd Annual River Festival, Cambridge, Massachusetts. Grant received to photograph and write book, An Untold Story, on history and impact on community of the Cambridge Arts Council, 1979. Resigned teaching position, after six years employment, with Newton, Massachusetts public schools to devote full-time to writing and photography, 1979.

Group exhibitions: 1972 - "The New England Experience," juried show, DeCordova Museum, Lincoln, Massachusetts.
 1975 - Sierra Club Photography Exhibition, juried show, Columbus, Ohio.
 1976 - "14 Boston Artists," Something Nice Gallery, Boston, Massachusetts.
 Members Show, Prospect Street Gallery, Cambridge, Massachusetts.
 1977 - "New England Student Photography," juried show, Panopticon Gallery, Boston, Massachusetts.

One person shows: 1976 - Passim Gallery, Cambridge, Massachusetts.
 1977 - Linden Gallery, Cleveland, Ohio.
 1978 - Passim Gallery, Cambridge, Massachusetts.

Affiliations: Photographic Resource Center, Boston, Massachusetts
 Friends of Photography, Carmel, California
 International Center of Photography, New York, New York

WILLARD TRAUB
Studio: P.O. Box 276
Lincoln, Massachusetts 01773
(617) 259-9656

MAY 80

EDUCATION: Ezra Stoler---Maine Photographic Workshop, Rockport, Maine, 1984.
Emmet Gowin/Alan Magee---Maine Photographic Workshop, Rockport, Maine, 1983.
Henry Holmes Smith---Visual Studies Workshop, Rochester, New York, 1980.
Workshop study with the following photographers: Lewis Baltz, Barbara Crane, Ralph Gibson, Eikoh Hosoe, Betty Hahn---Friends of Photography, Carmel, California, 1977-78.
Master of Arts (English), Case Western Reserve University, 1968.
Bachelor of Arts (English/history), St. Lawrence University, 1966.

WORK AND EXPERIENCE: Architectural and fine arts photographer-currently.
Established studio, Lincoln, Mass., February, 1981.
Freelance photographer, Cambridge, Mass., 1979-80.
Feature and editorial writer/photographer, VIEWS: A New England Journal of Photography, Boston, 1979-80.
Resigned teaching position (English/social studies) with Newton, Mass. public schools to devote full-time to photography, December, 1978.

PUBLIC COLLECTIONS: Addison Gallery of American Art, Andover, Mass.
Bibliothèque Nationale, Paris, France
Brockton Art Museum, Brockton, Mass.
The Brooklyn Museum, Brooklyn, New York
Centre Georges Pompidou, Paris, France
Cleveland Museum of Art, Cleveland, Ohio
Fogg Art Museum, Cambridge, Mass.
George Eastman House, Rochester, New York
Maine Photographic Workshop, Rockport, Maine
Museum of the City of New York, New York
Museum of Fine Arts, Boston, Mass.
Polaroid International Collection, Offenbach, West Germany

PRIVATE COLLECTIONS: The Bank of Boston, Boston, Mass.
Bay Bank, Cambridge, Mass.
The Cleveland Clinic, Cleveland, Ohio
Huntington Bank, Columbus, Ohio
National City Bank, Cleveland, Ohio
Ohio Savings Association, Cleveland, Ohio
Progressive Inc., Cleveland, Ohio
Security Pacific National Bank, Los Angeles, Ca.
Standard Oil of Ohio, Cleveland, Ohio

SELECTED ONE ARTIST EXHIBITIONS: 1985: Brockton Art Museum, Brockton, Mass.
Maine Photographic Workshop, Rockport, Maine
1984: Cleveland Center for Contemporary Art, Cleveland, Ohio
1983: The French Library, Boston, Mass.
1982: New Gallery of Contemporary Art, Cleveland, Ohio
Fogg Art Museum, Print Room, Cambridge, Mass.
1980: Womens' City Club Gallery, Cleveland, Ohio

WILLARD TRAUB

SELECTED
GROUP
EXHIBITIONS:

- 1985: "Chromatic Landscapes," Cleveland Center for Contemporary Art, Cleveland, Ohio.
- 1984: "Color in the Summer," Brooklyn Museum, Brooklyn, New York.
"6 Photographers," Addison Gallery of American Art, Andover, Mass.
"Small Works," Helander-Rubinstein Gallery, Palm Beach, Florida.
"3 Photographers," Soroban Gallery, Wellfleet, Mass.
"65th Annual May Show," Cleveland Museum of Art, Cleveland, Ohio.
"U.S. Biennial 2," University of Oklahoma, Norman, Oklahoma.
- 1983: "Photo/Flow 2," University of Texas at Arlington.
"Recent Acquisitions," Fogg Art Museum, Cambridge, Mass.
"The Classical Photograph," Boston Visual Artists Union, Boston, Mass.
National Juried Exhibition, The Light Factory, Charlotte, N.C.
- 1982: "Space Framed 1," Harvard Graduate School of Design, Cambridge, Mass.
2 person (with Andrew Stevovich), Newton Arts Center, Newton, Mass.
"63rd Annual May Show," Cleveland Museum of Art, Cleveland, Ohio.
- 1981: "Open Land," New Gallery of Contemporary Art, Cleveland, Ohio.
"62nd Annual May Show," Cleveland Museum of Art, Cleveland, Ohio.
- 1980: "The Never-Fail Image," School of the Museum of Fine Arts, Boston, Mass.
- 1979: "Off the Wall," Catskill Center of Photography, Woodstock, N.Y.
"Mystic Photo One," Mystic Art Association, Mystic, Conn.
"60th Annual May Show," Cleveland Museum of Art, Cleveland, Ohio.

AWARDS AND
GRANTS:

- Film grant, Polaroid Corporation, Cambridge, Mass., 1984.
- Fellowship Grant, Maine Photographic Workshop, Rockport, Maine, 1984.
- Purchase Prize (Best Color in Show), 10th Anniversary Exhibit, Maine Photographic Workshop, Washington Square East Galleries, New York, 1983.
- Project grant and exhibition, National City Bank, Cleveland, Ohio, 1982.
- First prize in photography, "61st Annual May Show," Cleveland Museum of Art, Cleveland, Ohio, 1980.
- Staff assistantship, workshop coordinator, Asilomar Workshop, Friends of Photography, Carmel, Ca., 1979.
- Project grant, Cambridge Arts Council, Cambridge, Mass., 1979.

PROFESSIONAL
AFFILIATIONS:

- Boston Society of Architects, Boston, Mass.
Friends of Photography, Carmel, California.
Photographic Resource Center, Boston, Mass.
Society for Photographic Education, New York, New York.

THE CLEVELAND MUSEUM OF ART
ARTIST BIOGRAPHY

MAY 86

Please complete and return the following questionnaire for our reference file on Cleveland Artists.

FULL NAME: WILLARD BRIAN TRAUB

DATE AND PLACE OF BIRTH: JULY 5, 1943 CLEVELAND, OHIO

PRIMARY MEDIA PHOTOGRAPHY

ART TRAINING - Schools, Scholarships, etc.:

SEE ATTACHED

EXHIBITIONS IN WHICH YOUR WORK HAS BEEN SHOWN:

SEE ATTACHED

COLLECTIONS WHICH NOW INCLUDE YOUR WORK:

BAY BANK: HARVARD SQUARE
NUMEROUS PRIVATE COLLECTIONS

AWARDS:

SEE ATTACHED

PRESENT POSITION:

We would appreciate any information regarding subsequent awards, purchases, exhibitions and scholarships.
Thank you for your cooperation.

Current Work

Willard Traub

1. Freelance photography business - Willard Traub, Photographer

Working with publishers/art consultants/graphic designers, gallery and museum personnel and individual print clients. All aspects of work from bookkeeping and advertising (enclosed show announcement) to self-representation for sale of work to a wide variety of clients. For example, in the past two weeks I have sold individual fine prints to private clients, been contracted by Curtin and London, publishers (Somerville, Mass.) to shoot a series of demonstration photographs, and have received a commission for nine photographs through an art consulting firm in Boston (Creiger Sessen and Associates).

2. Views: A New England Journal of Photography

I have been deeply involved in all aspects of this publication since its establishment in April of 1979. Not only have I written articles and reviews (enclosed), but have been pivotally involved in committee work for fund-raising and advertising, along with various aspects of production and distribution.

3. Research and Study

This entails a self-directed program of study in the history of art, generally, and of photography, specifically. I am fully aware of my strong background in word communication and my lack of formal study in visual communication. Hence, I have pursued a rigorous system of self-assignment to study the work and lives of seminal photographers and aesthetic movements. My purpose is two-fold: first, to have a strong grounding in the history of the medium for writing and critical purposes; second, so that my own work is enabled to establish a distinctive style and not merely a restatement of past or current photographers. My reading has been supplemented for the past three years with an active following of shows, lectures and films in the Boston-New York area to further this self-education.

4. I am currently treasurer for the New Shepard Condominium Trust and for a family charitable fund.

5. I am also a volunteer once a week at the Community Arts Center in Cambridge. I work with the director in a darkroom and camera education program with high-school age students in an urban housing project. This involves both the technical and creative aspects of photography as well as psychological counseling and support for the rigors of adolescence.

Willard Traub
6 Shepard Street
Cambridge, Mass. 02138

Education: Bachelor of Arts (English/History), St. Lawrence University, 1966.

Master of Arts (English), Case Western Reserve University, 1968.

Workshop study with the following photographers:

Ansel Adams, Lewis Baltz, Barbara Crane, Ralph Gibson, Eikoh Hosoe, M. Halberstadt, and Al Weber, Friends of Photography, Carmel, CA, 1977-78.

Work and Experience: Freelance photographer, Cambridge, Mass., 1979-
Workshop Coordinator, Asilomar, Friends of Photography, 1978.

Resigned tenured teaching position, after six years' employment with Newton, Mass. public schools to devote full time to writing and photography, 1979.

Grant received to photograph and write book, An Untold Story, on history and impact on the community of the Cambridge Arts Council, 1978.

Staff Assistant at Asilomar Workshop, Friends of Photography, 1978.

Grant received to document photographically 2nd Annual River Festival, Cambridge, Mass., 1978.

One artist shows: 1980: Women's City Club Gallery, Cleveland, Ohio
1979: Frameworks, Cambridge, Mass.
1978: Passim Gallery, Cambridge, Mass.
1977: Linden Gallery, Cleveland, Ohio
1976: Passim Gallery, Cambridge, Mass.

Group exhibitions: 1980: "Photographs for Collectors," New Gallery of Contemporary Art, Cleveland, Ohio
1979: "The 60th Annual May Show," juried show, Cleveland Museum of Art, Cleveland, Ohio.
Special mention in photography.
"Mystic Photo One," juried show, Mystic Art Association, Mystic, Conn.

Willard Traub

Page 2

Group
exhibitions
(contd.):

1979: "Off the Wall," juried show, Catskill Center
for Photography, Woodstock, New York.

"Collector's Choice," invitational show, Newton
Arts Center, Newton, Mass.

"As I See It," juried show, Garden State Cultural
Council, Brunswick, N.J. Prizewinner.

Invitational show, Northlight Gallery, Peninsula,
Ohio.

1977: "New England Student Photography," juried show,
Panopticon Gallery, Boston, Mass.

Affiliations: Photographic Resource Center, Boston, Mass.
Friends of Photography, Carmel, California.
International Center of Photography, New York, N.Y.

WILLARD TRAUB

photographs



The Bulletin of The Cleveland Museum of Art for April 1980 61st May Show

Cover

Willard Traub, *Homage to Edward Hopper*,
\$500 Award for Photography

Willard Traub
Studio: P.O. Box 276
12 Lewis Street
Lincoln, Massachusetts 01773
(617) 259-9656

Education: Emmet Gowin/Alan Magee---Maine Photographic Workshop,
Rockport, Maine, 1983.

Henry Holmes Smith---Visual Studies Workshop, Rochester,
New York, 1980.

Workshop study with the following photographers: Lewis Baltz
Barbara Crane, Ralph Gibson, Eikoh Hosoe, Betty Hahn---Friends
of Photography, Carmel, California, 1977-78.

Master of Arts (English), Case Western Reserve University, 1968.

Bachelor of Arts (English/History), St. Lawrence University, 1966.

Work and Architectural, portrait, and fine arts photographer-currently.
Experience:

Established studio, Lincoln, Mass., February, 1981.

Freelance photographer, Cambridge, Mass., 1979-80.

Feature and editorial writer/photographer, VIEWS: A New England
Journal of Photography, Boston, 1979-80.

Resigned teaching position (English/Social Studies) with Newton,
Mass. public schools to devote full-time to photography December, 1978.

Selected Bank of Boston-Bristol N.A., New Bedford, Mass.
Public Bibliothèque Nationale, Paris, France
Collections: Centre Georges Pompidou, Paris, France
Cleveland Museum of Art, Cleveland, Ohio
Fogg Art Museum, Cambridge, Mass.
Museum of the City of New York, New York
National City Bank, Cleveland, Ohio
Security Pacific National Bank, Los Angeles, CA.

Selected 1983: The French Library, Boston, Mass.
One Artist 1982: New Gallery of Contemporary Art, Cleveland, Ohio
Exhibitions: Fogg Art Museum, Print Room, Cambridge, Mass.
1980: Womens' City Club Gallery, Cleveland, Ohio
1979: Frameworks, Cambridge, Mass.

Willard Traub

- Selected Group Exhibitions:
- 1983: 10th Anniversary Exhibit, Maine Photographic Workshop, Washington Square East Galleries, New York.
Recent Acquisitions, Fogg Art Museum, Cambridge, Mass.
The Classical Photograph, Boston Visual Artists Union, Boston, Mass.
National Juried Exhibition, The Light Factory, Charlotte, North Carolina.
- 1982: Space Framed I, Harvard Graduate School of Design, Cambridge, Mass.
2 person (with Andrew Stevovich), Newton Arts Center, Newton, Mass.
63rd Annual May Show, Cleveland Museum of Art, Cleveland, Ohio
- 1981: The Year in Review, Cleveland Museum of Art, Cleveland.
Open Land, New Gallery of Contemporary Art, Cleveland.
62nd Annual May Show, Cleveland Museum of Art, Cleveland.
- 1980: 61st Annual May Show, Cleveland Museum of Art, Cleveland.
The Never-Fail Image, School of the Museum of Fine Arts, Boston.
- 1979: Off the Wall, Catskill Center of Photography, Woodstock, N.Y..
Mystic Photo One, Mystic Art Association, Mystic, Conn.
60th Annual May Show, Cleveland Museum of Art, Cleveland.
- Awards and Grants:
- Project grant and exhibition, National City Bank, Cleveland, interpretive documentation of headquarters buildings' architectural transition and dichotomy, 1982.
- First prize in photography, 61st Annual May Show, Cleveland Museum of Art, Cleveland, 1980.
- Staff assistantship, workshop coordinator, Asilomar Workshop, Friends of Photography, Carmel, CA., 1979.
- Project grant, An Untold Story, a written and illustrated history and impact study of the Cambridge Arts Council, Cambridge, Mass., 1979.
- Lectures:
- 1983: Boston College, Newton, Mass.
Cleveland Institute of Art, Cleveland, Ohio
- 1982: New Gallery of Contemporary Art, Cleveland, Ohio
Newton Arts Center, Newton, Mass.
University of Massachusetts, Harbor Campus, Boston, Mass.
- Professional Affiliations:
- Boston Society of Architects, Boston, Mass.
Friends of Photography, Carmel, California
Photographic Resource Center, Boston, Mass.
Professional Photographers Association of New England
Society for Photographic Education, New York, New York
Visual Studies Workshop, Rochester, New York

MIDWEST



OHIO

WILLARD TRAUB

New Gallery of Contemporary Art
11427 Bellflower Rd., Cleveland, 216/421-8671

Romanticism figures strongly in Willard Traub's photographs. The empty chairs, tables and sofas of his *By the Seat Of* series seem to ask, "Where are the people?" Placed just so, some on porches or patios with views to the open land or sea, some in homey enclosures, they easily elicit an empathetic response.

In the Paris series, which includes pictures of the Palace of the Legion of Honor behind closed gates, the ironwork of an old subway station, cemetery columns, and statues, Traub is more the documentarian than the stage director. The past is still with us, we are told, although the people that made its monuments are dead.

The final series is introduced by a title which is in itself romantic: the *Build/Destroy* series. Unlike the Paris photos, these views of construction sites in the artist's Boston were not taken to document the past, but to regret its disappearance. "We have to tear down in order to build." Traub makes this statement in order to pluck chords of feeling.

Traub's work manifests a consistency in realization throughout. The compositions centralize the evocative subject of the photographer's concern, the colors are rich and saturated, the shadows deep, and the time of day artfully selected for mood. *Chartres* is a stunning evocation of the mystery and quietude of a Gothic cathedral. Its aura derives from the composition as well as the colored light.

The problem with Traub's romanticism is that it encourages clichés—empty chairs and cemeteries, no matter how sensitively photographed, are cliché material. The problem with his execution is that it hides the concept in the *Build/Destroy* series, and vies with it for importance in the Paris series. Nonetheless, Traub's delight in symmetry, color balancing, and space-compressing pattern is the thread that binds his three series together.

Price range: \$150 to \$225.

GERALDINE WOJNO KIEFER

Urban landscapes inspire exhibitors

By Helen Cullinan

ART CRITIC

Two exhibitions leading off the 1982-1983 season at the New Gallery of Contemporary Art in University Circle are: in the main gallery, an installation of drawings and sculpture by Paul Oberst; and, on the lower level, photographs by Willard Traub.

The show of works by Oberst, who for the past five years has been the New Gallery's technician and designer, is his first one-man exhibition. A native of Frankfort, Ky., Oberst came to Cleveland upon graduating with a degree in art from Danville's Centre College, for the purpose of visiting a friend.

He settled in Ohio City, and among other projects has designed sets for the Footpath Dance Company and was production manager for the New Gallery's "Welcome to Cleveland Installation" by Red Grooms — all the while making drawings and building on the ideas presented in this exhibition.

Oberst's theme in the show's principal sculpture, surrounded by odd-shaped graphite and colored pencil drawings for it, is the urban landscape that has surrounded him in Ohio City. Many of the drawings were done from his window. Few viewers, however, would recognize the locale so transformed by artistic imagination.

"Cityscape" here becomes a fragmented kind of jungle in which exotic foliage and nude figures (often running, falling or flying, as in dreams) mingle with recognizable architectural ele-

ments, and layer upon layer of abstract markings create a luminous tapestry of texture and depth.

The drawings, one of which was in the 1982 May Show at the Cleveland Museum of Art, were conceived as designs for sides (hence the odd-shape) for the "house" form of the sculpture that is the show's piece de resistance.

Oberst's house (a favorite personal symbol) basically is a four-foot-square box with a hallway straight through the bottom and a chimney-like projection on top. There are allusions to a "bridge" or "portal" as well as a house. The form is constructed of laminated plywood, carved and rubbed into a smoothly organic, sensuous surface for the continuous flow of drawing upon it.

The result is a semi-surrealistic tour de force without a title, an elemental shape crammed with references to old cultures and current times, strangely friendly while dealing with ambiguities, fear and frustration. Seemingly colorless from across the room — a purplish-gray at most — at closer range it reveals its richly embroidered palette of colors.

While the show virtually is Oberst's debut here, it also will be a kind of swan song. He will leave later this month for an eight-month fellowship at the Fine Arts Work Center in Provincetown, Mass. Cleveland Art Institute 1982 graduate Andy Yoder will fill his New Gallery position.

The photographs of former Cleveland Willard Traub, now living in Boston, fall into three subject groups: "Build/Destroy," dealing with demolition and change patterns of Boston neigh-

borhoods; his "Empty Chair" series, in which human presence is implied in places devoid of people (a Traub trademark), and his "Paris" series of isolated glimpses into parks and crannies that embody the city's timeless charisma.

Traub works in a square format, in varying sizes and both in color and black and white with unfailing technical virtuosity and an eye for majesty of place and the implicit statement. He previously exhibited here at the Women's City Club Gallery and was first-prize winner in photography in the 1980 May Show.

Traub and Oberst's works will remain for viewing at the New Gallery, 11427 Bellflower Rd., through Oct. 16. Gallery hours Tuesdays through Saturdays are 10 a.m.-5:30 p.m. This week Oberst will discuss his work in a gallery talk Saturday at 2 p.m.

'Cleveland Plain Dealer'
September 12, 1982

The Bulletin of The Cleveland Museum of Art for July 1981

Foundation to the Museum and Case Western Reserve University where he is an Assistant Professor (part-time). Dr. Goldfarb graduated summa cum laude from Bowdoin College with a degree in philosophy and religion. He holds M.A. and Ph.D. degrees from Harvard University in art history and has been assistant to the curator of drawings at the Fogg Art Museum. He has lived and studied in Europe where he assisted with the catalog of the exhibition of drawings by Titian at the Fondazione Giorgio Cini, Venice, in 1979. He is co-author of *European Master Drawings of Six Centuries from the Collection of the Fogg Art Museum* (Tokyo, 1979).

MODERN ART

Among gifts welcomed by the Department during the year is a most impressive group of photographs including forty-five prints by Clarence H. White along with some by his students (three by Ema Spencer and one by Julia McCune), dating from 1896 to 1915; these were most generously given by Elizabeth Flory Kelly, John Flory, and Phoebe Flory. In addition, Minor White's *Golden Gate Bridge* came from Nicholas C. Hlobeczy and Martin Linsey's *The Texan* from the artist. These were also gratefully received and add new notes to our growing collection of photographs.

Gifts of paintings which were accepted with appreciation include *Reclining Nude*, by Lennart Anderson, from The National Academy of Design, New York, and *Stereography*, a construction by Vivien Abrams, from Joseph M. Erdelac.

Of special note are eleven paintings and four sculptures which came to the Department from the estate of the ever generous Noah Butkin who had been a Trustee of the Museum and an avid collector. The artists represented in this fine group of works are the painters Jacques-Emile Blanche, Léon Bonnat, Eugène Carrière, Paul Camille Guigou, Jean-Baptiste-Armand Guillaumin, Léon-Augustin Lhermitte, Henri Alexandre Georges Regnault, Germain Theodore Ribot, Jacques Joseph Tissot, and Jean Georges Vibert; sculptors included are Louis-Ernest Barrias, Vincenzo Gemito, Paul Paulin, and Denys Pierre Puech.

Purchases include a major Synthetic Cubist canvas, *The Coffee Mill (Le Moulin a Café)*, dated 1916, by the Spanish artist Juan Gris, our first painting by this artist; a fine abstraction by Jackson Pollock, *Number 5, 1950*, which fills a gap in our collection of American Abstract Expressionist painting; *Dancing Sailors* by Charles Demuth, a figure composition which joins three important flower compositions by this important American water colorist; a small and elegant *papier collé* by a young American artist, Ellen Stavitsky; and a unique iron sculpture, *Pensive Face*, by another great Spanish artist and friend of Picasso, Julio Gonzalez. Five important

photographs: *Columbus Circle* by Berenice Abbott; *Rue du Regard* by Eugène Atget; *Stonehenge* by Paul Caponigro; *Mondrian's Studio* by André Kertész; and *Homage to Edward Hopper* (purchased from the artist) by Willard Traub, also add significantly to the photograph collection.

Nineteen works were loaned by the Department to fourteen exhibitions at other institutions. Two went to London, one to Paris, one to Liege, Belgium, one to West Berlin, and six went to the Pablo Picasso exhibition at The Museum of Modern Art, New York. Forty-six works made up the exhibition *The Cleveland Museum of Art Collects Cleveland Art*, held at the Frank J. Lausche State Office Building, in celebration of Cleveland Art Week.

Thirty-four long-term loans to other Cleveland institutions were extended, and seven works were returned from the American Embassy in Vienna where they had been on long-term loan.

Ten works were lent to the Modern Art Department of The Cleveland Museum of Art on a long-term basis, and forty-nine other loans were extended. Included are major works by Henri de Fantin-Latour, Camille Pissarro, Paul Gauguin, Milton Avery, Jean Dubuffet, Robert Motherwell (from the artist), Arakawa, Adja Yunkers, Edouard Vuillard, and Maurice de Vlaminck.

In addition to the ever popular May Show, the Modern Department mounted three exhibitions: *Cleveland Collects Modern Art*, *The Cleveland Museum of Art Collects Cleveland Art* (at the Frank J. Lausche State Office Building), and *Paintings by Abel (Buck) Warshawsky*.

Distinguished visitors to the Department included: Robert Buck (Albright-Knox Gallery of Art, Buffalo, New York), Roland Penrose (London, England), Isamu Noguchi (New York and Japan), Gyorgy Kepes (M.I.T., Boston), George Rickey (New York), Deborah Remington (New York), and Fernand Vellozo (Museum of Contemporary Art, Brazil).

The Chief Curator, Edward B. Henning, lectured at the National Gallery in Washington, D.C., and traveled to New York several times to visit galleries and museums and to act as an advisor for a film on Surrealism. He also traveled to Miami, where he served as an expert witness in a tax case involving modern paintings. In the fall he visited galleries, museums, and monuments in London, Cologne, Basel, Zurich, Dijon, Vence, Avignon, and various other cities in Western Europe. He and the Associate Curator, Tom Hinson, also visited galleries and studios in this region, served on committees, and as advisors and trustees of a number of local art organizations. Mr. Henning continued to organize the Museum's film program (see report under Department of Art History and Education).

Mr. Hinson served on the jury for the Three Rivers Art Festival in Pittsburgh, the Toledo Area Artists 62nd Annual

Traub's Photos Furnish Subtle Clues to a Story

BY

CYNTHIA DETTELBACH

When native Clevelander Willard Traub last spent any length of time here, it was as a graduate student in English literature. He has now returned, more than a decade later, to display his current series of photographs at the Women's City Club Gallery.

He has integrated two of his abiding interests: a literary fascination with metaphor, myth, storytelling and "transformations," along with the more visual, photographic concerns of texture, light, form and color.

Traub, who taught school in New England for six years, and is now devoting full time to his photography career, works primarily in color.

"The first time I showed people my color photos, they said they were too literal," explains Traub, who has been snapping pictures since the age of 10. "Black and white photos immediately remove us one level from reality. Therefore, working in color and keeping my photographs from being too literal is more of a challenge to me."

While Traub's range of images comes primarily from New England, where he now resides, they are emblematic of the kind of American urban and rural landscapes that transcend any particular place.

These include a lone cyclist on a gray swathe of highway that cuts through a lush golden wheat field. ("My study in yellows," comments the artist.") Dense



'Self,' by Willard Traub. 'What is mere garbage to the undiscerning eye becomes transformed through the photographer's lens into a strong formal and graphic element.'

marsh grasses in brilliant autumn colorings set against an intensely blue sky. The fading wallpapered bedroom and hall of a farm house now bereft of its original occupants.

Empty wicker chairs on a farm house porch are caught in the fading light of day. Plus lots of cars and the furnishings and detritus of our automotive civilization.

EACH PHOTOGRAPH tells a story. Not in any literal sense, but by allusion or a subtle clue, or a tell-tale reminder of what might have gone on before the shutter snapped.

Traub seems more interested in endings than in beginnings, in stage settings rather than the actors caught up in the moment of performance. As a result, he invites and almost demands that the viewer flesh out the body of the tale or the play on his own.

In a photograph entitled, simply, "Wedding 1979," for example, all that remains of the milestone event, celebrated outdoors in a California state park, are a few paper streamers and bells forlornly festooned along the glass walls of a stone wind break and a paper cup placed at the edge of a weather-beaten picnic table.

We know nothing of the bride or the groom, the person who married them or any of the invited or uninvited guests. We only know a bridal party has been here because the paper decorations have not yet blown away into the ocean just beyond the wind break. "We don't always need the thing itself," asserts the artist; "Sometimes the clues are enough."

In his photograph entitled "Self," Traub focuses on a self-service car vacuum cleaner and hose, alongside a multi-colored trash barrel. An abandoned tape cassette in the lower right hand corner of the frame has become wound around the fence, serving almost like a ribbon tying the visual package together. What is mere detritus or garbage to the undiscerning eye becomes transformed through the photographer's lens into a strong formal and graphic element.

TRAUB FEELS that all people should develop what

he describes as "visual literacy." This is the ability to look at things with greater perception and social awareness.

"People should also be more demanding of the photographs put in front of them, whether they be on billboards or in magazines," says the artist.

Traub's work is a testament to his own highly developed sense of visual literacy. His subjects are what most people instinctively ignore or turn away from; to Traub they are the poetry and metaphor of his photographs.

Finally, Traub does a marvelous sequence of black and white photos entitled, "Stout Friends." The artist's "stout friends" are various trees, one in full summer flower, another dappled by shade on Boston Common, and still another fallen and at the end of its life.

The photographer's parents, George and Nina Traub, reside in Cleveland and are members of Suburban Temple.

THE CLEVELAND MUSEUM OF ART
ARTIST BIOGRAPHY

MAY 86

Please complete and return the following questionnaire for our reference file on Cleveland Artists.

FULL NAME: WILLARD BRIAN TRAUB

DATE AND PLACE OF BIRTH: July 5, 1943 Cleveland, Ohio

PRIMARY MEDIA PHOTOGRAPHY

ART TRAINING - Schools, Scholarships, etc.:

ATTACHED C.V.

EXHIBITIONS IN WHICH YOUR WORK HAS BEEN SHOWN:

COLLECTIONS WHICH NOW INCLUDE YOUR WORK:

AWARDS:

PRESENT POSITION: FREELANCE ARCHITECTURAL AND FINE ART PHOTOGRAPHER
PHOTOGRAPHY INSTRUCTOR

.....

We would appreciate any information regarding subsequent awards, purchases, exhibitions and scholarships.
Thank you for your cooperation.

WILLARD TRAUB
P.O. Box 276
Lincoln, Massachusetts 01773
(617) 259-9656

WORK AND
EXPERIENCE: Architectural and fine arts photographer - 1981-present.
Instructor, Museum School, Danforth Museum of Art, Framingham, Mass., 1986.

Freelance photographer, Cambridge, Mass., 1979-80.

Feature and editorial writer, VIEWS, PRC, Boston, Mass., 1979-80.

English/social studies teacher, Newton, Mass. public schools, 1973-78.

EDUCATION: Ezra Stoler---Maine Photographic Workshop, Rockport, Maine, 1984.

Emmet Gowin/Alan Magee---Maine Photographic Workshop, Rockport, Maine, 1983.

Henry Holmes Smith---Visual Studies Workshop, Rochester, New York, 1980.

Workshop to study with the following photographers: Lewis Baltz, Barbara Crane,
Ralph Gibson, Eikoh Hosoe, Friends of Photography, Carmel, Ca., 1977-78.

Master of Arts (English), Case Western Reserve University, 1968.
Bachelor of Arts (English/history), St. Lawrence University, 1966.

PUBLIC
COLLECTIONS: Addison Gallery of American Art, Andover, Mass.
Bibliothèque Nationale, Paris, France
Brockton Art Museum, Brockton, Mass.
The Brooklyn Museum, Brooklyn, New York
Centre Georges Pompidou, Paris, France
Cleveland Museum of Art, Cleveland, Ohio
Fogg Art Museum, Cambridge, Mass.
George Eastman House, Rochester, New York
Maine Photographic Workshop, Rockport, Maine
Museum of the City of New York, New York
Museum of Fine Arts, Boston, Mass.
Polaroid International Collection, Offenbach, West Germany
Rose Art Museum, Brandeis University, Waltham, Mass.

SELECTED
PRIVATE
COLLECTIONS: AT&T, New York, N.Y.
The Bank of Boston, Boston, Mass.
Bay Bank, Harvard Trust, Cambridge, Mass.
The Cleveland Clinic, Cleveland, Ohio
Huntington Bank, Columbus, Ohio
National City Bank, Cleveland, Ohio
Progressive Inc., Cleveland, Ohio
Security Pacific National Bank, Los Angeles, Ca.
Standard Oil of Ohio, Cleveland, Ohio

SELECTED
ONE ARTIST
EXHIBITIONS: 1986: Spectrum Gallery, Boston, Mass.
1985: Brockton Art Museum, Brockton, Mass.
Maine Photographic Workshop, Rockport, Maine
1984: Cleveland Center for Contemporary Art, Cleveland, Ohio
1983: The French Library, Boston, Mass.
1982: New Gallery of Contemporary Art, Cleveland, Ohio
Fogg Art Museum, Print Room, Cambridge, Mass.
1980: Women's City Club Gallery, Cleveland, Ohio

WILLARD TRAUB

SELECTED
GROUP

EXHIBITIONS:

- 1986: "Nature Observed," Danforth Museum of Art, Framingham, Mass.
- 1985: "BSA at the BAC," Boston Architectural Center, Boston, Mass.
"Chromatic Landscapes," Cleveland Center for Contemporary Art, Cleveland, Ohio.
"66th Annual May Show," Cleveland Museum of Art, Cleveland, Ohio.
- 1984: "Color in the Summer," Brooklyn Museum, Brooklyn, New York.
"6 Photographers," Addison Gallery of American Art, Andover, Mass.
"Small Works," Helander-Rubinstein Gallery, Palm Beach, Florida.
"3 Photographers," Soroban Gallery, Wellfleet, Mass.
"65th Annual May Show," Cleveland Museum of Art, Cleveland, Ohio.
- 1983: "Recent Acquisitions," Fogg Art Museum, Cambridge, Mass.
"The Classical Photograph," Boston Visual Artists Union, Boston, Mass.
National Juried Exhibition, The Light Factory, Charlotte, N.C.
- 1982: "Space Framed 1," Harvard Graduate School of Design, Cambridge, Mass.
2 person (with Andrew Stevovich), Newton Arts Center, Newton, Mass.
"63rd Annual May Show," Cleveland Museum of Art, Cleveland, Ohio.
- 1981: "Open Land," New Gallery of Contemporary Art, Cleveland, Ohio.
"62nd Annual May Show," Cleveland Museum of Art, Cleveland, Ohio.
- 1980: "The Never-Fail Image," School of the Museum of Fine Arts, Boston, Mass.
- 1979: "Off the Wall," Catskill Center of Photography, Woodstock, N.Y.
"Mystic Photo One," Mystic Art Association, Mystic, Conn.
"60th Annual May Show," Cleveland Museum of Art, Cleveland, Ohio.

AWARDS AND
GRANTS:

- Film grant, Polaroid Corporation, Cambridge, Mass., 1984.
- Fellowship Grant, Maine Photographic Workshop, Rockport, Maine, 1984.
- Purchase Prize (Best Color in Show), 10th Anniversary Exhibit, Maine Photographic Workshop, Washington Square East Galleries, New York, 1983.
- Project grant and exhibition, National City Bank, Cleveland, Ohio, 1982.
- First prize in photography, "61st Annual May Show," Cleveland Museum of Art, Cleveland, Ohio, 1980.
- Staff assistantship, workshop coordinator, Asilomar Workshop, Friends of Photography, Carmel, Ca., 1979.
- Project grant, Cambridge Arts Council, Cambridge, Mass., 1979.

PROFESSIONAL
AFFILIATIONS:

- Boston Society of Architects, Boston, Mass.
- Friends of Photography, Carmel, California
- Photographic Resource Center, Boston, Mass.
- Society for Photographic Education, New York, New York.